

NORTHERN JUNKET

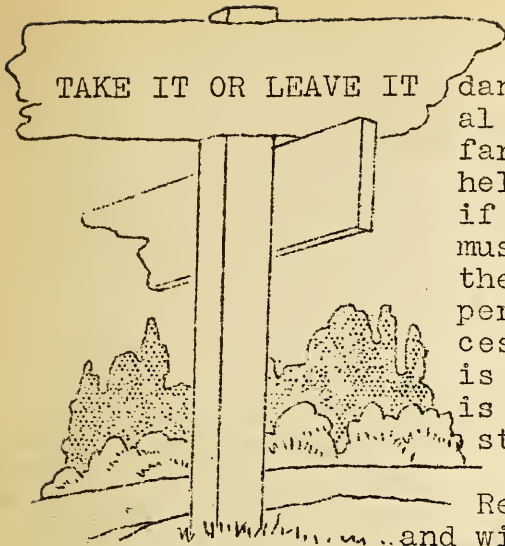


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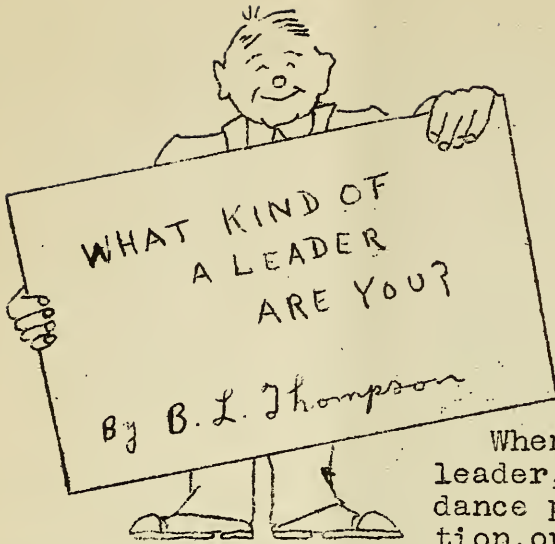
Square and contra dancing and international folk dancing will go farther and get there a hell of a lot quicker if we encourage young musicians to take up the playing of the proper music for the dances. To some extent this is being done; but there is need for more and still more of this.

Records are a god-send and without them we would not be nearly as far advanced as we are today. Unfortunately, records do not reproduce themselves. Musicians must be used to make the masters. Every record company in the country, large and small, is crying for talent to make square dance records. There is a dearth of musicians good enough to do this. As a consequence the companies have to take what is available, and vast amounts of unadulterated tripe is being foisted upon the unsuspecting public.

Every one of us can start correcting this by encouraging the youngster next door to learn folk dance tunes. Get them into your clubs and let them play once in a while—even if it's but one tune for just one dance. They will be glad now; and you will too, ten years from now.

Sincerely

Ralph



When you, as a group leader, organize a country dance party, a crafts section, or just a simple committee meeting—do you plan as carefully as you can? Do you think through the plans you suggest so that the leadership you offer is reliable?

There is much more to being a leader than presiding at a meeting or calling a dance. Being a good leader will keep you on your toes every minute in order to add new techniques and new knowledge.

Historians tell us that all the great leaders of all time have been people with some personal characteristic which led other people to like them. These leaders did not, however, 'coast' on personality. If you have been chosen leader of your group it is well for you to realize that when you were chosen you were also assigned far more work than the rest of the members of the group.

Particularly does this assignment mean to work when it comes to considering crafts or dancing. True, you can appoint committees to do the actual physical work such as facilities, publicity displays, and records. If you do not follow

through with those committees you fail to give the leadership expected of you.

To be explicit in the matter of leadership—take the outstanding example of the caller of country dancing. Some of the questions the call or should ask himself in viewing the group he is working with are:

Is the group learning to dance well what I am calling?

Am I calling the same old dozen changes for the group night after night?

Is my program monotonous or do the dancers feel refreshed mentally after an evening of listening to me?

Am I offering contra and folk dancing along with the squares?

Am I helping beginning dancers to feel at ease when they attend my parties?

Do I study and read about folk dancing or do I rest on my laurels?

Do I visit other callers in a spirit of learning, or do I pick them apart as having nothing to offer?

Am I getting conceited over my popularity?

Do I, by any chance, like to call simply to show off, or do I call because I love dancing?

Are my programs carefully planned to fit the abilities of the dancers or do I just call any old thing that fits my mood of the moment?

Do my dancers show good, simple, natural posture or do I try to make a show team of them?

The questions could go on interminably for the dance caller because there are so many pitfalls. No leader worth his salt will fail to do a bit of self analysis quite often.

(Reprinted with permission from the N.H. Folk Federation Service Bulletin.)





"ALL HANDS 'ROUND"





Open up the windows,
Put Rosin on the bow,
Let the lamplight flicker
Blowin' high and low,
Never mind the lamplight,
Hark the fiddles sound!
Balance to your pardners,
All hands 'round!

You, out in the moonlight,
Come along inside!
Joy's a-comin' to you
Blushing like a bride:
Pleasure's cuttin' didoes,
All her limbs unbound,
Balance to your pardners,
All hands 'round!

Hear the bird a-singin'
In the ollums tall,
Hear the sassy mockin' bird
Throwin' back the call.
Life's a brimmin' goblet,
An' old troubles drowned,
Balance to your pardners,
All hands 'round!

Balance to your pardner,
Git her hand to hold,
See her eyes a-laughin'
See her hair o' gold
Movin' in the breezes,
Hear the music sound,
Balance to your pardners,
All hands 'round!

Never trouble trouble
 Til trouble troubles you,
 There's a bump awaitin'
 For you if you do.
 Meet the world a-laughin'
 Never say you're downed,
 Balance to your pardners,
 All hands 'round!

Open up the windows,
 Open up the door,
 Shake your feet O!brothers,
 Scoot across the floor!
 Never mind tomorrow,
 Pleasure's self's unbound,
 Reachin'for to hug you,
 All hands 'round!

(Being a page from Les Hunt's
 scrapbook. Author unknown)



Report from Reuben Merchant

We are still having our regular public square and folk dances at the Guild Hall of the Cathedral of All Saints, Albany, N.Y. In conjunction with this we've occasional special events.

On November 18, the Polish Folk Dance Society of Watervliet, under the direction of John Lapinski gave an exhibition of dances from the Krakow district of Poland. On January 21, we had the Swedish Folk Dance Society of New York City as our guests. Under the direction of Tago Fagögren, they gave us exhibitions and then led the local people in some of the simpler Swedish dances. In turn we taught them a few dances of other countries. The following day they ice skated at Nassau Lake.

"Pop" Smith of Winsted, Conn. was guest caller January 27, and we roped him in to a bit of folk dancing too. February 10 brought a return of Duke Miller of Gloversville, and we always like to have him with us because of his interest in contras. Our next scheduled guest caller is Lawrence Loy who both call and lead folk dances on March 10.

Roughly, the schedule for folk dance enthusiasts around Albany is as follows: Mondays--adult folk dance instruction, Nassau School, Reuben Merchant; Tuesdays--folk & Square dancing, Albany Jewish Community Center, Arnold Waxman; Wednesday--Folk & square dancing, YWCA, Troy, Arnold Waxman; Fridays--folk dancing, YWCA, Schenectady, Ray Neubauer; Folk & square dancing, Albany, Cathedral of All Saints, Reuben Merchant; Saturdays, folk and square dancing, Defreestville Fire Hall, rotating orchestras. Each week there also a number of dances having square and ball room dancing.

Union College in Schenectady has its first square and folk dance scheduled for Saturday--March 18, in the gym. This is open to the public. Square dancing has been banned at Union for a long while due to someone wearing hob nailed--shoes, so this will be a "soc" dance with shoes checked at the door.

Mrs. Merchant gets to New York City once a month to attend the Herman's sessions at Community Folk Dance Center. This is one of our methods for obtaining correct versions of dances.

Reuben Merchant
Nassau, New York





A SHORT SKETCH OF A YANKEE FIDDLER

Llewellyn Powers

I was born in 1860 in Hollis, N.H. I had six brothers and two or three used to play the violin; played jigs, reels and hornpipes. As I had a musical mind and because there was a cello in the family, I soon began to play on it a bass part to my brothers' playing. I soon could harmonize to their playing so well that one Thanksgiving night a party was held in our home and standing on a box so as to reach the instrument I played with my brothers while the folks danced. One big man gave me a silver 50¢ piece, my first money earned in such fashion.

I was playing when 8 or 9 years old. When I was 9, I took up the violin and studied from a violin instruction book. I did not have any other teacher, but played away year after year, and when 17 played professionally in an orchestra specializing in dances and levees. When 21-January 15-my Father gave me a nice old violin. That night I played first violin for a concert and ball in Nashua, N.H. for the order of Hibernians, in a ten piece orchestra.

When I was 23 or 24 I went from Hollis to Brookline, N.H. to play in an orchestra. There I got a job in a cabinet shop and worked there a number of years before the shop burned down 67 years ago. I was playing in Green's orchestra and the night it burned down we played in Westminster, Mass.

I was married April 9, 1885 to Celia Hobart of Brookline, M.H. A girl I courted when I lived in Hollis. The distance from Hollis to Brookline is $6\frac{1}{2}$ miles and I used to make it on foot. I have one son, Harry S. Powers, and a grandson, Hobart G. Powers.

My wife took piano lessons and I taught her to play my accompaniments, which she did with a great deal of honor.

I have played in all of the contests that I knew of, after becoming 60 years old. I played in Providence, R.I. in 1920. From there I went to Lewiston, Maine, and played in the international contest, getting into the finals, but the prize of \$1000 went to a professional, and turned out a grave miscarriage of justice. Have played in two international festivals in Philadelphia at the Penn Academy of Music, to an audience of 8000 people. Have also played in all of the festivals in N.H. and Mass.

Have written two piano pieces and published the same; a march and two step. Have played in many places in Mass. for a lecturer, Mrs. Eloise Linscott, who has published a book on old music and another is being prepared. At the present time I play my violin an hour or more every day recalling pleasant memories of the past. My violin is 115 years old and it is a good one.

Llewellyn Powers
Brookline, M.H.

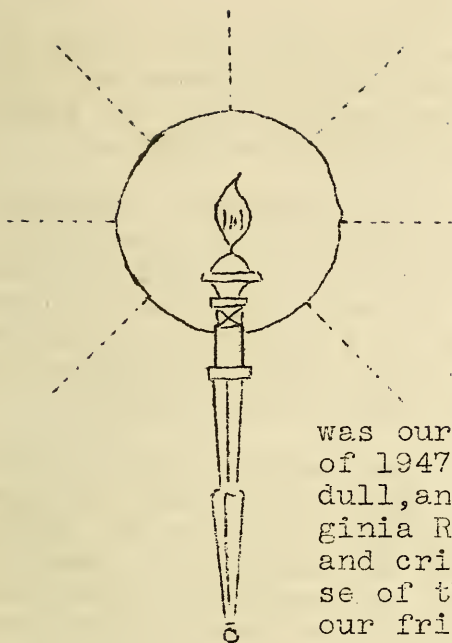


WHAT ONE GROUP IS DOING

South Berwick, Maine

by

Yonka & Percy Story



Our first square dance was our annual New Year's party of 1947. The evening got rather dull, and someone proposed a "Virginia Reel". Everyone loved it and cried for more. At the close of the evening several of our friends talked about learning to square dance, so we inves

ted in one album, then another, and another until now our collection is 14 albums.

During this first winter we laid the foundation of our policy for a square dance group. We began by inviting our friends to weekly dance parties in our large pine-panelled living room (20x24). Each couple brought refreshments and soft drinks, for early in the year we found that hard liquor and square dancing just don't mix. At the end of the season 60 different people had attended our parties, and all had expressed a wish to return the following year.

When the next year began, the group decided to have sponsored parties, and each couple took their turn as host and hostess with the parties still being held in our living room. The host and hostess buying two cases of "pop" and each couple bringing something in the line of cake sandwiches, potato chips, cookies and even smoked

herring which is a great favorite but SMELLS to high heaven! The eating and dancing goes on all evening with no intermission. This way the parties cost no couple over a dollar a party.

This year we were more seasoned dancers and took great pleasure in learning more difficult squares; also we added some contras and polkas to our repertoire. We not only had our own adult group, but had (and still have) the teen-age group of which Mr. Story and I are counselors, in for instruction several times that winter.

The third year, 1949, we settled down to the same type of party, with the same people in more or less regular attendance. This is the group that is now the nucleus of the club. We are all ages, shapes, sizes, creed and nationalities, but our common interest for square dancing has formed a lasting bond of friendship amongst us. Over 200 different people have come to our dances, many returning several times.

We do not have any officers, dues, or obligations. We just meet every two weeks for the fun of dancing. Our program now includes many square dances with "The Wearing of the Green, The Jolly Irishman, and The Disgusted Bride" being among the favorites. We also dance polkas, schottishes, Rye Waltz, and variations of these. We dance until we are thoroughly exhausted, anywhere from 3 to 7 hours, with at least two sets on the floor at a time. The average attendance is 30 people. We dance for the sheer pleasure of dancing and our mistakes do not worry us, for we repeat over and over again until we are proficient.





INVITATION TO THE BALL

Poverty Party at
Putney, Vt. March
16, 1894

Back in 1894 we were having a severe business depression, and after loafing from Thanksgiving 1893 to March 1894, I, like everybody else was mighty 'flat in the pocketbook'. Dollars were scarce as hen's teeth, so we thought a Poverty Ball for 49¢ per couple was appropriate. Well we filled the hall, and brought out many novel costumes. The hall cost us \$3.00, and the 4 piece band \$10.00 more, so \$13.00 plus \$2.00 more in prizes paid the freight. A dime then was as big as a dollar now. Here is the invitation that I wrote in verse.

On the 16th of March, in the year '94
At the town hall in Putney-you've been
there before-
We take this occasion for asking you all
To come and take part in a Poverty Ball.

The tickets will sell for just 49 cents,
So don't stay away on account of expense;
While all those who wish to may see a
good time,
They will find lots of seats for only
a dime.

Through patches, at least, must be seen
on each suit,
Two mis-mated shoes, or a shoe and a boot

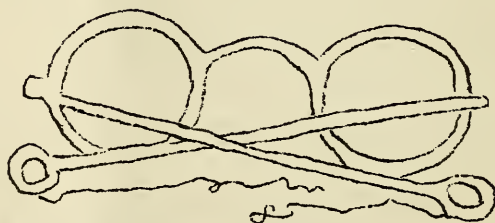
Must be worn on the feet of each one
 in the hall
 Who intends to take part in this
 Poverty Ball.

A prize of two dollars is offered to those
 Who wear at this dance most appropriate
 clothes;
 One-half to a lady, one-half to a gent
 The judges will say for which ones this
 is meant.

Don't forget for one moment the place
 or the date,
 Be on hand for the march at a quarter
 past eight;
 A good time is promised the dancers
 and all
 Who come to attend this Grand Poverty Ball.

A lot of water has gone over the dam since
 this party in '94. I played in the orchestra and
 the four of us and the prompter together got
 less than many 'half-baked' callers get today.
 This is all 'Ancient History' but you know that
 the older one gets the better is his memory of
 things long past. We come into this world with-
 out a shirt on our back, and the way taxes are
 piling up if we have one as we leave it will be
 mortgaged to the government.

Will Ayer



NH
FOLK
FESTIVAL
GILFORD
NH
MAY 19-20

NEW
ENGLAND
FOLK
FESTIVAL
YWCA
BOSTON
MAY 6-7

Original Old Tyme Music
by Don Messer and His Is-
landers. Written and arr-
anged by Don Messer. Gor-
don V. Thompson, Ltd. Toron-
to, Canada. 21 tunes; 60 ¢.

Don Messer's Way Down East Fiddlin' Tunes; Gordon
V. Thompson, Ltd. Toronto, Canada. 98 tunes, 75 ¢.



Here, in these two volumes you will find the finest collection of square dance music yet to be offered to the public. Every tune is a good one, and best of all, they are written in playable keys for the fiddle.

Many collections are too rightly named: they are just that and nothing more; you may find a half dozen useable tunes, and the rest is trash with the only excuse for being there is that they fill out the required number of tunes.

These two Don Messer collections are different. If you like the style of music played in northern New England, New Brunswick, and Prince Edward Island, by all means buy them. If you can afford but one, then the "Way Down East" volume is the best buy. Both books are obtainable in this country from O'Byrne DeWitt Co. 51 Warren St. Roxbury 19, Mass.,

One Thousand Fiddle Tunes. M.M. Cole Co. Chi-
cago. 128 pp. 75 ¢.

For a big collection this is a good buy. You won't like every tune in it any more than we did. Nevertheless there are some mighty fine dance tunes gathered together here. Whoever did the collecting knew his business and should be complimented. Easily obtained from any good music store, this is a must for all fiddlers who are interested in their art.

R.P.

SQUARE
DANCE
CLASSICS



HULL'S VICTORY

Contra Dance

Any even number of couples may form a set, but the ideal number is six or eight couples.

First, third, fifth, etc. are the active couples who start the dance. You do NOT cross over to begin the dance.

The Calls

Right hand to your partner

Left hand to your opposite and balance
that way four in line,

Turn your opposite with your left hand
once around,

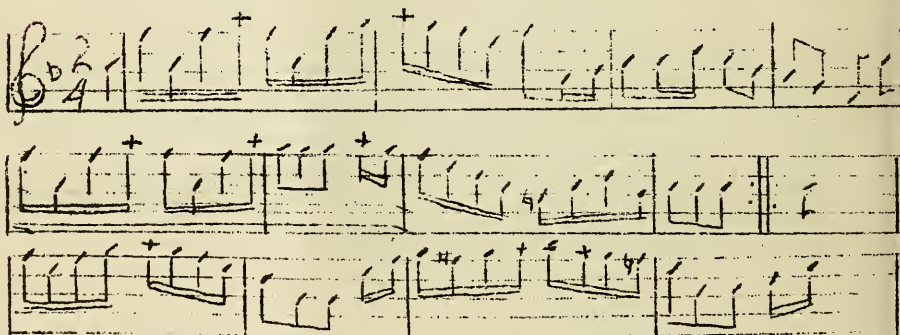
Right hand to your partner once around
And balance as you did before.

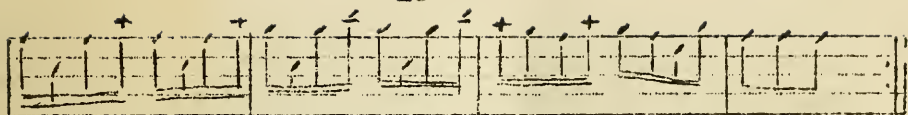
Swing partner in the center,
Down the center with your partner,

Turn around, the other way back,
Cast off the next below and

Right and left four.

continue until all have
completed the figure. In case of very
long sets the dance should be called
about eight or nine minutes.





In the balance four in line figure the two men are facing down the hall, the two ladies are facing up the hall. And the balance used to be ONE short step forward in the direction each was facing, and ONE short step backward to original position.

The swing partner figure is a comparatively modern innovation.

The second balance four in line used to be done in this fashion. Partners joined right hands and turned half around in the center, thus bringing the two men side by side, likewise the two ladies. The two men joined left hands, and the two ladies joined left hands and in this position they balanced four in line again. Then, each turned the one they had by the left hand--men with men, ladies with ladies--Then down the center. We weren't quite so swing crazy in the old days, and the dance done this way gives an entirely different feeling than when done as it is now. The pendulum will swing back to this older version sometime. It has done so in many other contras.

In some parts of New England the first balance four in line is preceeded by a once and a half around turn with the right hands.

In Ohio and western New York State this dance is known as the "Double S Reel". It is basically as we dance it in New England.

Hull's Victory is obviously an American variant of the Scottish dance known as the "Scottish Reform". Full directions for this latter dance is found on page 49 of the Pocket Edition

of "Scottish Country Dance Books", vol. 1, 2 & 3. This is not particularly surprising when you consider the number of early immigrants to this section who were of Scotch-Irish derivation.

No one knows who first gave it the name of Hull's Victory. Quite obviously it was a patriot of the early colonies wishing to commemorate the victory of Captain Hull and his frigate the Constitution over the English Captain D'Acres, and his Guerriere during the war of 1812. The rival captains were friends and wagered a brand new beaver hat to go to the winner in case they ever met over "broadsides".

References to this epic sea fight are mentioned in some of the songs of that day that have come down to us. A couple that come quickly to mind are: "Ye Parliament of England" and "The Constitution and Guerriere".

There used to be an old fiddler hereabouts who refused to play the tune unless he could first don an old coat that he claimed he was wearing when first he heard of the victory.

We have always looked on Hull's Victory as a symbolic dance. In the old style of balance one can imagine the backing and filling of the ships as they manoevered for position. And the turn with the left hands on each side of the set is more of the same. The old orchestras always had a clarinet, and the shrill harmony they played to the cornet and fiddles is easily imagined as the sound of the "shot and shell" flying through the air.

An event kept alive in folk song is many times also remembered in folk dance. Such is the case with Hull's Victory.



SQUARE
DANCE

REEL OF WOODVIEW
DELL

from the late

Julia Dwyer

Music:

The Kerry Dance

Right elbow swing with your partner,
Gents move one place to the left and
bow to that lady,
Ladies move one place to the left.
All do si do where you are,
All balance there and pass by
To the next and swing that lady and
promenade home. (original
corners, $\frac{1}{2}$ round to gents' place)
All left elbow swing new partner,
Ladies move one place to the left and honor,
Then all do si do that lady,
All balance the same and pass by,
Swing next lady and promenade home.

Repeat from beginning until all
the ladies are back home.

Folk Songs

CONSTITUTION AND THE GUERRIÈRE

As sung by Gummy Fish, Jaffrey, N.H.



I often have been told,
 That the British seamen bold,
 Could beat the tars of France,
 So neat and handy O,
 But they never found their match,
 Til the Yankees did thom catch,
 For the Yankee tars for fighting
 Are the dandy O.

O, the Guerrier so bold,
 On the foaming ocean roll'd,
 Was commanded by bold Dacres
 The grandee O,
 With as choice a British crew
 As a rammer ever drew,
 They could lick the Frenchmen
 Two to one so handy O.

When this frigate hove in view,
 Says proud Dacrea to his crew,
 "Come, clear the ship for action
 And be handy O!
 On the weather gage we'll get her,"
 And to make his men fight better
 He gave to them gunpowder
 Mixed with brandy O.

Now the boasting Dacres cries,
 "Make this Yankee ship your prize,
 You can in thirty minutes

Do it handy O!

Twenty five's enough I'm sure,
 And if you'll do it in a score,
 I'll give to you a double share
 Of brandy O,"

"When prisoners we've made them
 With switchel we will treat them,
 We'll welcome them with
 Yankee Doodle dandy),"
 O the British balls flew hot,
 But the Yankees answered not,
 Until they got a distance that was handy
 O.

"Now", cries Hull unto his crew,
 "We will see what we can do,
 If we take this boasting Briton
 We're the dandy O".
 The first broadside we poured
 Brought her mizzen by the board,
 Which doused the royal ensign
 Very handy O.

O, Dacres he did sigh,
 And to his officers did cry,
 "Oh, I didn't think the Yankees
 Were so handy O,"
 The second told so well,
 That the fore and mainmast fell,
 That made this lofty frigate
 Look quite handy O.

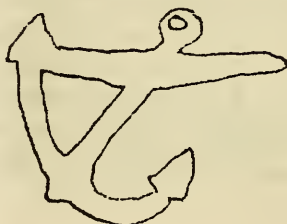
"Oh", says Dacres, "We're undone",
 So he fired a lee gun,
 And the drummers struck up
 Yankee Doodle dandy O;
 When Dacres came on board
 To deliver up his sword,

He was loath to part with it,
It looked so handy O.

"You may keep it", says brave Hull,
"Pray what makes you look so dull,
Cheer up and let us have
A little brandy O";
Oh Britons now be still,
For we've hooked you in the gill,
And don't boast about your Dacres
The proud grandee O.

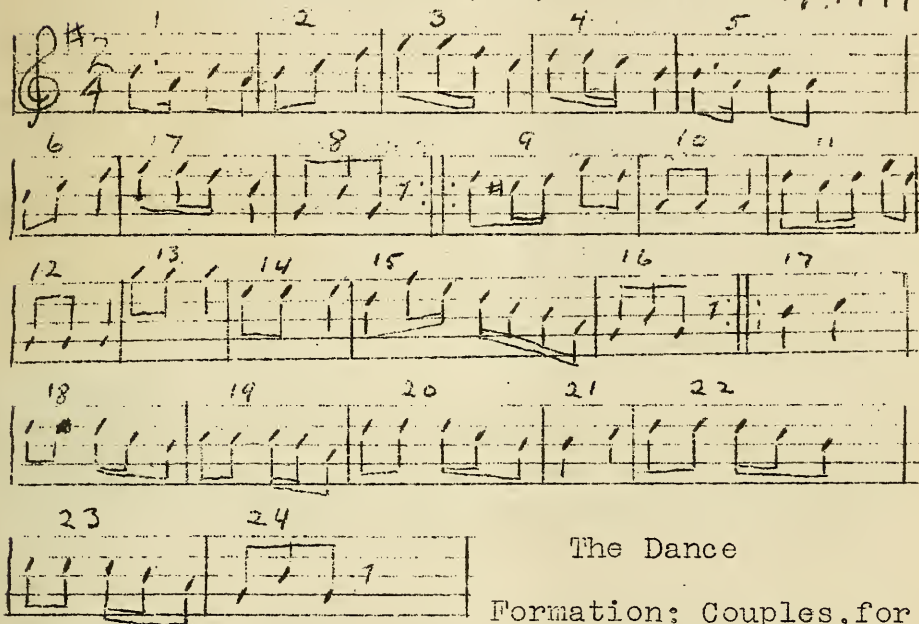
Come, fill your glasses full,
And we'll drink to Captain Hull,
And so merrily we'll push about
The brandy O;
Johnny Bull may boast his fill
Let the world say what it will,
But the Yankee boys for fighting
Are the dandy O.

This battle took place on August 19, 1812, and the news immediately electrified our young nation. Captain Hull was the toast of the nation and many an 'Ode' was composed and sung about the deed. The song, more or less as given here, was published in the "National Song Book" about 1845. Joanna Colcord has a version in her book-- "Roll and Go". She says that the tune is "The Pretty Lass of Derby O". In a later revised edition of the same book "Songs of American Sailors" she gives the tune as "A Drop of Brandy O". Many of the songs of that time were given more than one name and we suspect that that is what happened here.



FOLK DANCE

KLUMPAKOSIS LITHUANIAN

As taught by Michael and Mary Ann
Herman, Maine Folk Dance Camp, 1949

The Dance

Formation: Couples, forming a double circle around the hall. Lady on partner's right. Inside hands joined. All facing counterclockwise.

Meas. 1-8- All walk forward eight steps.
All turn quickly about in place and
walk eight steps in opposite
direction.

Meas. 1-8, repeated. All face partners. Join
right hands with partner and walk
once around each other with eight
walking steps. Repeat in opposite
direction, joining left hands.

Meas.9-16 All face partners.Wait one measure of music,then all STAMP three times in place. Wait one measure of music,then all clap own hands three times. All shake right forefinger at partner three times.All shake left forefinger at partner three times. All turn once around away from partner hitting partner's right with right,lightly as you turn.

Meas.9-16 repeated.Repeat all of this figure.

Meas.17-24. Varsouvienne position. Partners join left hands with left,right hands with right.Ladies SLIGHTLY ahead of partner.Hands are held about shoulder high,man reaching over partner's right shoulder to hold her right hand with his right. All polka around the hall, counterclockwise seven polka steps.All STAMP three times on 24th measure.

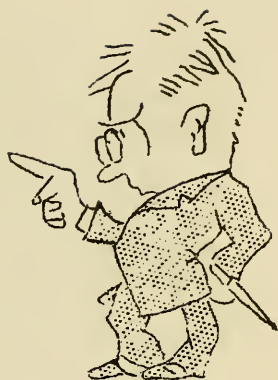
Meas.17-24,repeated.Continue to polka around the hall as before.On 24th measure of music,the men all move ahead one place and repeat the entire dance from beginning with new partner.Continue dance as long as desired.

This is an excellent mixer type of dance and is well liked by all folk dancers regardless of whether or not they are folk dancing for the first time or have been doing so for a great many years.



MIS-ter MODerator!!

"A town meeting of every town shall be holden on the second Tuesday of March for the choice of town officers and the transaction of other town business."



During the past twenty years there has been a healthy increase in the voting population of our small towns. City people have purchased and rebuilt hundreds of old farmhouses that otherwise would have fallen into the cellar holes. It seems strange, but in the past twenty years there has been a great upcry pro and con over the merits and demerits of townmeeting.

Town meetings have been called everything from a Tammany Hall backhouse to Utopia; Select men have been labeled worthy successors to Boss Tweed to shining knights in white armor. The truth lies somewhere between the two extremes.

An intelligent board of selectmen see to it that there are a couple of controversial articles included in the warrant, posted weeks before town meeting. An article to raise the salaries of town officers or take any action relating thereto, is a sure fire remedy for "voter complacency", and will bring out the lame, the halt and the blind to say nothing of all the able bodied. Articles to raise the teacher's pay or to consolidate the schools of town are certain to insure a good turnout for school meeting, which many times is held immediately after the close of town meeting. Let's hear what Bill Tyler has to say:



FOLK LORE

TOLD BY
BILL TILER

"Evenin' folks. How be yer? Want to tell yer 'bout town meetin's we've had here in town. Ain't the same everywheres as they used to be. Too many places'lect their officers by Australian ballot. All right 'nough I s'pose, but it sure spoils a lot of fun and excitement. Too many folks come in just to vote for town officers and go right out 'thout stayin' round and votin' on appropriations. Then they squawk because their taxes are so high. Their own fault of course and good enough for 'em.

"Ain't that way here in my town. Still vote by checklist for one officer at a time and we know right off who's goin' to be selectman and all the other officers.

"Course sometimes we run into a bit of excitement, like the year a while back when Clem Lowe and Fred Murray was runnin' for road agent. But I'm gettin' a little ahead of myself.

"Before that, we were cussed or blessed, depends on how you voted, with havin' the same man



"That durned road agent ruckus had got everybody and his brother all of a dither and haired up and there was at least three men runnin' for every office. Never see so many public spirited citizens. The winner of course has to get one more vote than half the total number cast. For instance, if a hundred ballots are cast, then somebody has to get fifty one. See what I mean? Naturally with all them candidates we run into some trouble 'lectin' all th' officers.

"Come time to vote for road agent and the walls are bulgin'. H'ain't seen so many out for town meetin' since the year it come the day after Elsie Billings had twin boys out of wedlock, as the preachers say. Couldn't hardly see the moderator up on the stage, the tobacco smoke was so thick. Hear 'im all right though. Wash Osgood had a good voice for the job.

"'Prepare, an' bring in your ballots for road agent' he says, and everybody filed past the stage droppin' his ballot into the ballot box Wash held out to 'em.

"'Everybody voted who wished to'? asks Wash. They had, and some who hadn't wished to. 'If so I declare the ballots closed'. And Wash turned th' box upside down on the table beside 'im, and the selectmen went up and started countin'.

"Quite a lot of excitement was goin' on down on the floor between the relations of both candidates, and we didn't notice the go round up on the stage. Slam! Bang!! KerWHAM!!! went Wash's gavel. Could a heard it four mile 'ginst the wind. 'Here's the state of your ballots', he yells 'Total number of votes cast, two hunderd an' thutty one. Necessary for choice, one hunderd 'n sixteen. There ain't but a hunderd 'n seventy three

You have a date in

FITCHBURG
APRIL 15
B. F. BROWN
GYM.
MONTACH
USETT
FESTIVAL

Come !!

for road agent for twenty years in a row. Died after a while an' there we was, high and dry with out a road agent. Well the first year we put in Sam Sanders. All Sam could think of was to deep en and clean out the ditches. So next year we 'lected Elias Brown, an' all 'Lias could think of was to cut the brush side of the road. Then we put in Joe Avery and about all Joe did was to put in dozens of water bars.

"So come the year I'm talkin' about everybody figured the roads was in pretty good shape what with the brush cut, ditches dug and water bars on every hill and it was about time to have somebody who could take care of all three. Well either Clem Lowe or Fred Murray would a made a bang up man for the job.

"For weeks both had 'lectioneered all over town. Visited a lot of folks they hadn't seen since last town meetin'. Went to all the church suppers and even at some of Addie Wilkins pie'n praised it to her face. Durned hypocrites! Most choked 'em both. Went to all the socials and square dances up to the center.

"Come town meetin' day and every voter livin in town and some from a long ways off was there. Jim Stevens ain't been out of a wheel chair for ten years but he was there, chair and all. Said he didn't care who got road agent 's long as it warn't Clem Lowe. Even Mis. Perkins who's been blind for years was there.

"Minute you got inside the doors you could n't reach for a match 'thout somebody handin' ye a ballot for somebody. Course you took 'em all, and stuffed 'em in your coat pocket. Time anuff to sort 'em out later when the right officer was up for 'lection.

registered voters in town, and I declare the votin' illegal. Prepare and bring in yer ballots fer road agent.'

"Oh Brother! Talk about seein' democracy at work. It went to work right then. Both of 'em. Clem and Fred each accused the other of droppin' in a handfull of votes for himself. Clem punched Simeon Atwood, Fred's cousin, in the nose. Fred socked Clem, and Clem's cousin Lias Avery knocked Fred under a settee. And betwixt the four of 'em they knocked the stovepipe down onto a pair of dogs settin' there mindin' their own business. Each dog figured the other was to blame 'n they begun a rip snortin' fight of their own. The constable locked the doors so nobody could get out. Somebody else opened a winder and throwed out both of the dogs.

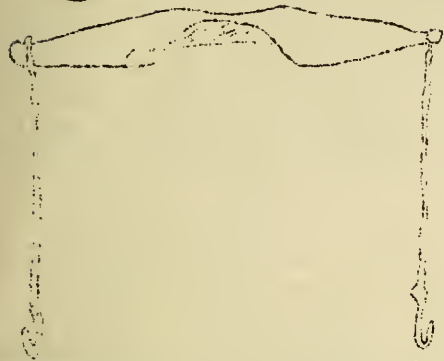
"'Bout that time Wash Osgood was down on th' floor, gavel and all, and he begun to flail his long arms around and everybody within ten feet started duckin'.

"How'd it come out? Well, no four men, unless they was stupid cared to stand up to Wash when he was empty handed and good natured; and with a wooden mallet in his hand, 'sides bein' mad he was boss and everybody knew it. Didn't neither Clem or Fred get road agent. Never did. The Baptist minister nominated Josh White and he got it the first vote. Had it ever since.

"Goin' into a booth and votin' by Australian ballot stops all that. Ain't no fun at all at one a THEM town meetin's."



SUGARIN



About this time of the year thousands of Americans get a far off dreamy look in their eyes comparable only to that period of insanity acquired around the opening of brook trout season. It is maple sugar time. Snow may lie deep on every hill, but the initi-

ate senses something that is lost to the ignorant. The man of the house is given to long searching looks at the sky just before sundown; deep sniffs of the March air tearing by in angry agitation. One day, all signs will be right. Just the right nip to the air. Not too much--just right. Underneath its sharp edge he feels the first promise of Spring. Smoke rising from the chimneys down in the valley looks just right, or the stars of early evening have just the right glint and sparkle to them.

At breakfast table he'll say matter of fact like; "Guess I'll go up t' th' sugar house. See how things are." He knows full well there's a good day's work ahead of him cleaning the evaporator, all the galvanized sap buckets and covers, as well as every sap spout. He won't neglect the gathering tank either, and will be sure the gathering pails are clean and bright, also his syrup scoop and the tin gallon and half gallon cans that will hold the boiling hot product of a days boiling. The good sugar maker is as fussy as any old maid housekeeper as to the cleanliness of his sugar house.

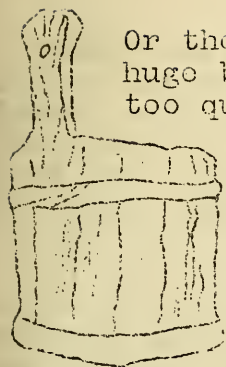
It takes a talented operator to bring off a good batch of syrup. Nowadays the man who does the boiling down has intricate gadgets to watch in order that the syrup may be the correct color and weight to insure top prices. The early sugar makers guessed at the right time to take the small syrupin'off pan from the fire. A piece of salt pork hung over the pan kept the sap from boiling over. When the syrup "aproned" just right from the spoon, he knew it was time to pour from the pan.

No one knows the discoverer. It was an Indian for they showed the first colonists how to make maple sugar. Maybe they got the idea from seeing squirrels bite the ends of the maple branches and drink the sap flowing from the wound.

Of the world's 70 varieties of maple trees only two, the rock maple and black maple are best suited for high quality syrup. White and red maple and swamp maple give a fair run of sap but the syrup and sugar will be darker in color and stronger in taste than that from the first two named varieties.

The past few years has seen far more syrup than sugar made in the sugar houses. Too bad. A better after school snack has never been devised than a maple sugar and home made butter sandwich, especially if both fillers are at least an inch deep, which is only contrived without Mother's assistance.

Sugarin'off parties. No good sugar maker considered his season complete without one or more, depending on his generosity. The best ones were held in the sugar house itself. Who can forget the long walk along the tote road in the night cowed woods, the honeycombed snow crunching brittly under foot? Or the first glimpse of the orange glowed windows of the sugar house?



Or the deep dishes of hot syrup and the huge bowls of doughnuts that vanished all too quickly? Or the pans of white snow interlaced with the golden caramel -- like substance known as "sugar on snow"? It looks like liquid gold crusted with chilled diamond crystals and tastes like nothing else this side of heaven. When false teeth came around they crowded in a sour vinegar pickle; it loosened the stuck teeth and whetted everybody's taste for another saucer of snow.

Then there were sugar socials in the church vestry with motherly matrons in checkered aprons serving saucers of maple syrup along paper covered tables to deacons in chin whiskers and Sunday black frock coats. Mountains of riz biscuits disappeared as fast as today's paychock and everybody left the table reluctantly with a pleased look on their faces like a kitchen cat.

60 years ago, in the village of Rochester, Vt. it was "the thing" to make up a sugar party and have sugar on snow on the Fourth of July. At least that's the way the story goes. They went with horse and buggy to the top of Brandon Gap and there at the Gap's "height of land" a gigantic cliff lifts its head hundreds of feet into the air. Up along its steep rim they climbed with cans of maple syrup. On the bare rocky summit they hung wooden ladders on iron spikes driven into the fissures down the face of the precipice. Then with hearts in their mouths they crept over, one by one.

A single glance behind them pinched their stomachs like a shriveled lemon. The road far down the Gap looked like a dusty thread. Down, down they crawled with trembling legs to a rocky

shelf, which was the doorstep to a cave. Inside the cave there was always found snow. In the mouth of the cave they built a fire and heated the syrup to pour on the snow. Grandparents still boast to goggle eyed youngsters how they used to go down the precipice and eat sugar on snow on the Fourth of July.

Even ignoring the universal joys of maple syrup and griddle cakes, the modern use of maple makes your mouth water just to read the names. 29 recipes have been captured for posterity by the Vermont Extension Service for using maple in cooking and home candy making. Better send for it and drool in anticipation over maple breakfast rolls, fritters, frosting, candied Sweet potatoes, walnut cream pudding, ginger snaps and gingerbread. Right up on the top shelf is "maple cream". It melts on the tongue as smooth as butter, leaving an exquisite taste of maple. Once sampled, the memory of maple cream lingers in your memory as long as a lover's kiss.

Vermont has reaped a harvest of dollars over the years with "Real Vermont Maple Syrup" and they swear by all that's holy that their syrup surpasses all others. We've long suspected that so-called maple syrup from some of the western states must be pretty insipid stuff and a very recent news item seems to prove it. Seems that an Ohio woman, come Saturday night, bathed the kids and washed the dishes in sap thinking that it was rainwater. Reports have it that only by brushing her teeth did she notice anything "unusual". Her husband was quite irked at losing the sap--but it looks to us that she saved him a lot of trouble. What's the point in boiling down something you can't tell from dishwater. On the other hand we know a New Hampshire man who for years sold his entire crop to a big wholesaler in St. Johnsbury, and the world hasn't been able to tell the difference. Smart people, these Yankees!

MAPLE RECEPES

Sugar On Snow



Fill large pans with closely packed snow. Better than nothing(just about) is a flat cake of ice. Boil the syrup until it will wax,that is form a "soft" ball when dropped in cold water. Pour the syrup from a large spoon onto the snow. It will form into shapes that may be twisted on forks and lifted from the pan. Serve with plain doughnuts,pickles and coffee.



MAPLE PUDDING SAUCE

Boil $3/4$ cup maple sugar with $1/2$ cup water till it threads. Add it slowly to the stiffly whipped whites of two eggs, $1/2$ cup of cream and a teaspoon of lemon juice,beating all the while with an egg-beater.

MAPLE FRITTERS

3 eggs,1 tablespoon sweet cream, $1/2$ teaspoon of salt,2 cups sweet milk,2 teaspoons baking powder about 4 cups of flour. Mix the baking powder thoroughly with the flour. Add the flour to the milk. Add the salt. Add the eggs,well beaten. Fry in hot lard. Serve hot with maple syrup.

MAPLE SALAD DRESSING

$1/4$ cup lemon juice,1 tablespoon flour, $1/2$ cup of maple syrup, $1/2$ teaspoon salt,smidgin of pepper,1 cup cream. Mix flour with lemon juice till there are no lumps,cool and add the syrup,stirring. Cook until it thickens,stirring constantly. Add the seasonings. When the mixture is cool,whip the cream and fold in.Serve on any fruit salad.

To a glass of cold sweet milk add one or two tablespoons(to taste)of maple syrup. Stir or shake vigorously.Then drink. And prepare for a much bigger milk bill beginning as of then.

FOLK DANCE CAMP INFORMATION

* When: First camp starts with supper June 16 *
 * and ends with breakfast June 20. Second *
 * camp starts with supper June 20 and *
 * ends with breakfast June 24. *

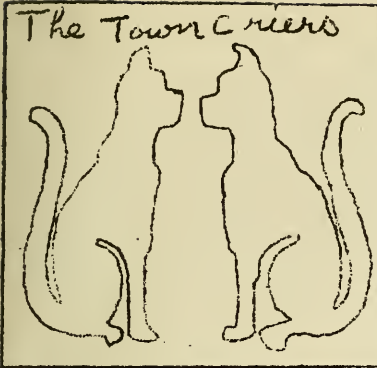
* Where: Sunset Inn, Center Lovell, Maine. *

* Cost: \$20. per person per camp. A \$3 registra *
 * tion fee must be sent to Mrs. Alice Dud *
 * ley, Bryant Pond, Maine, stating which of *
 * the camps you plan to attend. The oth *
 * er \$17 payable on arrival. This inclu *
 * des everything-meals, lodging, instruct *
 * ion etc. *

* Instructors: Jane Farwell, rural recreation *
 * service, Wisconsin. Mary Ann and Michael *
 * Herman of community folk dance center *
 * New York City, and Ralph Page, Keene, N.H. *
 * Also Mrs. Maxwell of West Virginia who *
 * specializes in nationality meals. *

* What: These camps are especially planned for *
 * leaders of recreation groups. There *
 * will be morning, afternoon and evening *
 * sessions of square and folk dancing *
 * and their traditions. *

CAMPS
 ARE
 LIMITED
 REGISTER EARLY



The dates and place of the New England Folk Festival have had to be changed. The dates are May 6 & 7, at the YWCA, Boston. This is one of the best regional festivals in the country. The Swedish and Lithuanian groups appearing on the program are about the best in the country. Come and see for yourself.

Need any swords and sticks for Morris or Sword Dance? Write to Toni Seliskey, 547 Marlboro St. Keene, N.H. for prices of his hand made, hard wood sticks and swords. He makes toys for youngsters, too, so inquire about them.

Paul Hunt Hempstead, Long Island, N.Y. has made an album of square dances for Michael Herman's Folk Dancer label. If you've never heard Paul Hunt call, take the word of the Town Crier that he is one of the best in the country. His new album promises to become a best seller. Distributor for this section of the Folk Dancer Record Company is to be the New England Supply Co, of Boston. Tell your favorite record shop to order a good supply from them. The records are all being pressed by RCA Victor, which will assure every record being of high quality.

Rickey Holden, San Antonio, Texas, is planning a two day institute in Boston about the middle of May. Write to Ted Sanella, Pleasant St. Revere, Mass. for further information. Rickey Holden is a fine caller and an excellent teacher and all who attend this institute will be amply repaid. The Harvard Folk Dance Society presented a St. Patrick's Ceilidhe, March 17 at Sargent College Cambridge. Directed by E. Eddy Nadel, the party featured Step Dancing, Crossroads Dancing and singers, as well as demonstrations of the National Dances of Ireland by the Eire Society of Boston. Tea and soda bread were served and there

was a lot of general folk dancing for all who came. SLAINTE EIRE!!

The American Museum of Natural History, Central Park, New York, presented Kolya and Vinya, March 23 in a program of "Authentic Dances from Russia". The first issue of the New Hampshire Folk Federation Service Bulletin has been published. This publication shows promise of filling a great need in this state and is headed by capable folk who have their feet on the ground instead of their heads in the clouds. It was originally intended to call it "The Yankee Dancer" but due to a bit of controversy stirred up by another magazine published in New Hampshire of similar name, for the time being it is the "Bulletin". A subscription is included in membership in the New Hampshire Folk Federation which costs but one dollar a year. Send money to Mr Brownlow Thompson, Bristol, N.H. membership is NOT limited to residents of the state. Anybody with a dollar to spend may become a member and all those who do so will be aiding a worthy cause.

Pop Smith calls square dances every Tuesday at the YWCA, Ann St. Hartford, Conn. Also every Friday night at the City View Dance Hall, Kenny St. Manchester, Conn.

Like Irish and Scottish music? Then write to the O'Byrne DeWitt Co. 51 Warren St, Roxbury 19, Mass.. and get their latest catalog of such type music. To encourage and publicize traditional New England cookery in public eating places, the New England Council will sponsor a prize menu contest this summer. Cash prizes will be rewarded for dinner and luncheon menus which include the best time-tested dishes, such as creamed codfish, apple pan dowdy and red flannel hash. The contest will run from June 1 to August 15.

Meyersdale, Pa, claims to be the "sweetest, most sugary community in the country". That is because it is in the heart of the maple syrup producing belt in Pennsylvania. Every year Meyersdale has

a two day "maple festival" to celebrate its alleged superiority to Vermont in the quality of its syrup. Oh Boy! Wait til those Green Mountaineers hear about that !!!

The Department of Recreation of New Rochelle, N. Y. is planning a dance festival March 30&31. This year it is planned to have a cooperative program with the choral groups, dramatic classes and the music department. The dance program will be divided into four areas; Early American, Mexican, Modern Dance, Cowboy and Mountain type. Appropriate costumes will be worn by the young people demonstration each type of dance.

Membership in the New York Folklore Society is now \$2.50 per year. Which amount includes issues of the New York Folklore Quarterly, an extremely interesting publication to all who are devotees of folklore in the Northeast.

Another quarterly publication is "North Country Life", devoted largely to folklore and history of Northern New York State; The Adirondacks, and the St. Lawrence, Black, and Mohawk River valleys. Subscription is \$1.00 per year. Send to "North Country Life", 1000 Pickering St. Ogdensburg, N. Y. Fitchburg Quadrille Club is booking a dance in 160F Hall, Fitchburg, Mass. Saturday, April 1. Just in case you have forgotten about it, that date is April Fool's Day, and undoubtedly a great many interesting things will happen during the evening of square and contra dances. COME !!!!

Pop Smith and Ralph Page collaborated on the calling at a dance in Concord, N. H. high school gym March 22. Sponsored by the Merrimack Valley Square Dance Association it was the best party of the season. Pop Smith introduced some new and interesting figures in the quadrilles that he called. Especially well liked was his calling of a figure from Sammy Spring's Lancers Quadrille, Complete with Sammy's music. Also well liked was his "Waltz Promenade". As usual this figure separated the men from the boys in short order.

Here are some of Pop's calling dates you will be interested in hearing about. March 25, West Hartford, Conn. Teen-Agers, West Hartford Recreation Department; April 1, Granby, Conn; April 22, Litchfield, Conn, P, T, A. High School, Litchfield. May 10, Festival and Caller's Jamboree, Armory, Torrington, Conn.

Plan to attend the Fifth Annual New Hampshire Folk Festival, May 19 & 20, at the Belknap Recreation Area, Gilford, N.H.

Another of the smaller festivals worth going to is the one planned by the Fitchburg, Mass. Quadrille Club, B.F. Brown school gym, in Fitchburg on April 15. Demonstrations and lots of general dancing are on the program.

A new Folk Dance group has been formed in New Hampshire. Meeting alternate Monday nights in Peterboro the group includes people from many nearby towns. This is believed to be the first "open" folk dance group in the state. Responsible for the group are: Mr & Mrs. Barney Priest of Nasua, Miss June Ramsey of Peterboro, and Tony Selis of Keene. You will be hearing more of this group in future months.

Beginning April 1, 1950, all back issues of the Northern Junket, purchased separately will cost 25¢ each.



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Ralph G. Page, 182 Pearl St. Keene, N.H.

Editor----- Ralph Page
Associate editors --- Joe Blundon
Gil Daniels

